Music at Convocation Hall

Guillaume Tardif, violin
Jacques Després, piano

Sunday, March 21, 2004

7:15 pm *Pre-Concert Introduction*
by **Deanna Davis**
Main floor, Convocation Hall

8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Sonata in B-Flat Major, K. 378 (1778) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro moderato
- Andantino sostenuto a cantabile
- Rondeau. Allegro

Sonata in A, Op. 47 (1802-3) — Ludwig van Beethoven (1770-1827)
'in the manner of a concerto' (to R Kreutzer)
- Adagio sostenuto, Presto
- Andante con Variazioni
- Finale. Presto

Intermission

'Thundergate' (1991) — Alexina Louie (b. 1949)

Original Theme and Variations in A, Op.15 — Henryk Wieniawski (1835-1880)
Introduction: maestoso - andante ma non troppo
- Theme: allegretto
- Variation 1: sul due corde
- Variation 2: poco pui lento
- Variation 3: Risoluto
- Andante ma non troppo
- Tempo di Valse & Finale

90.9 CBC radio Two

CBC Radio Two is pleased to share tonight's performance with the rest of Alberta through a broadcast on the program "Our Music" with host Catherine McClelland. You can listen to "Our Music" every Sunday at noon on CBC Radio Two, 90.9FM in Edmonton.

Program Notes

Wolfgang Amadeus Mozart
b. 27 January 1756~ Salzburg
d. 5 December 1791~ Vienna

Sonata in B-Flat Major, K. 378 (1779)
Mozart's Sonata in B-flat, K378, was composed in Salzburg in January of 1779, shortly after the composer's return from Paris. Possibly the result of the natural development of the composer's style, or through the wish to accommodate his changed circumstances in Salzburg, the extravagance of Mozart's 'late Salzburg' works gave way to leaner, more transparent textures and a less ornamented style. At the same time, however, the work is broader in conception than the earlier sonatas, and bears a greater forward thrust. Above all, the Sonata displays a new relationship between the instruments: the violin increasingly carries essential material, melodic or contrapuntal, and engages in dialogue with the keyboard, indicating a new equality in the partnership.

The agonies Mozart had suffered while in Paris (with the death of his mother and disappointing failure compositionally) are not easily detected in the Sonata. It is full of exhilarating music and devoid of all shadows and oppressive accents. Still, abrupt dynamic contrasts, the iridescent play of light and somewhat darker colors frequently indicate greater emotional depths than was customary for this type of work at the time.

The brilliant, even dramatic drive of the opening Allegro moderato is based on no less than four distinct subjects, the most conspicuous being the F minor theme that unexpectedly starts the development section. The deeply expressive Andantino with its sweet, sublime tenderness strongly recalls Johann Christian Bach, while forecasting Mozart's later works as it alternates soft confidential dialogues with a soaring and passionate melody of the violin. The violin's violent expression is later enhanced by the keyboard before a calm and tender coda. The exuberant and momentarily showy Rondo finale completes the work.

Ludwig van Beethoven
b. 1770~ Bonn
d. 1827~ Vienna

Sonata in A, Op. 47 (1802-3)
Beethoven's violin sonatas were written in a comparatively narrow space of fifteen years, between 1797 and 1812. There are two sets of three (op. 12 and 30) and four single works, among which the Sonata in A, op. 47 falls. By the time Beethoven came to write the work, he had enlarged the medium to symphonic proportions, as Beethoven's description on the title page indicates: *molto concertante quasi come d'un Concerto* (very concertante, almost like a concerto).

Completed in 1803, the work was premiered by its first dedicatee, George Bridgetower. Bridgetower proved an impatient muse, putting considerable pressure on Beethoven to complete the work for his appearance in Vienna. Because Beethoven had no time to compose a new finale, his copyist Ferdinand Ries received a discarded finale originally intended for the violin Sonata, op. 30, no. 1 in place of a newly conceived movement for the later work. Beethoven's frustration at the haste Bridgetower demanded (and

additionally, according to legend, a further quarrel over a woman) spurred Beethoven to change his dedication from Bridgetower to Rudolphe Kreutzer, a prominent Parisian violinist and pedagogue established in Paris, and whom Beethoven met in 1804 in Vienna.

Ironically, Kreutzer never actually played the work, calling it "outrageously unintelligible." Yet, the work would have been ideally suited to his legendary talents, for apart from the Violin Concerto, it is unsurpassed in Beethoven's output as a vehicle for technical display, to which Kreutzer would have likely risen with superb effect.

Depicting Beethoven's 'new path,' the work expands the Classical molds with unusual modulations, insertions of parenthetical material, and long stretches of complex development.

The dynamic and highly accented conflict at the core of the first movement is prefaced by the slow introduction (the only one in the violin sonatas), which sets the expansive mood. The Variations on an Andante theme presents a graceful dialogue between the instruments, with the composer's characteristic wealth of transformational processes and exquisite characterizations. The dashing tarantella finale, in full sonata form, embodies the spirit of the Revolution so dear to Beethoven.

Alexina Louie
b. 30 July 1949~ Vancouver, British Columbia

Thunder Gate (1991)
Built in 17th century Tokyo, the Kaminarimon Gate—Thunder Gate—is said to be protected by Fujin, the god of wind, and Raijin, the god of thunder. Such gates separate the sacred territory of monasteries from the profane, and are often placed in a zigzag configuration to prevent demons, who only travel in straight lines, from passing through.

Written as a test piece for the violin division for the 1991 Montreal International Music Competition, *Thunder Gate* presents many technical challenges for the soloist while also offering the performer the freedom of interpretation in the *senza misura* sections (without measures). The composition was performed by all nine finalists and thus played a part in the selection of the winning violinist. "In this regard," Louie suggests, "one may think of the work as a gate through which one successful competitor eventually passed."

The work, originally composed for violin and orchestra, is cast in a single movement form, which is divided into three sections (fast-slow-fast). The work opens with the violin's very quiet, quickly moving passage. In the middle section, the violin, beginning with its sustained lower-register notes, rises slowly through a wash of rippling woodwind lines until it reaches the apex at a point of repose in the upper register. The work closes with the final *furioso* section, where the violin has explosive interchanges with the orchestra.

Among Louie's numerous honors and achievements is the 1991 Society of Composers, Authors and Music Publishers of Canada award for *Thunder Gate*.

Henryk Wieniawski
b. 10 July 1835~Lublin
d. 31 March 1880~Moscow

Original Theme and Variations in A, Op.15 (1854)
Wieniawski's understanding of the violin is evident in the Original Theme and Variations, op. 15. A prodigy himself, Wieniawski graduated with distinction from the Paris Conservatoire at the age of 11. Soon after, he embarked on a career as a traveling virtuoso who performed with many distinguished pianists.

Among the violinists of the generation after Paganini, Wieniawski must be ranked very near the top. Anton Rubinstein called Wieniawski "without doubt the greatest violinist of his time." Sam Franko, a violinist in the Paris orchestra, which accompanied Wieniawski in 1878, recalled 50 years later: "I was electrified by his playing. I have never heard anyone play the violin as he did, either before or since. His wonderfully warm, rich tone, his glowing temperament, his perfect technique, his captivating élan – all this threw me into a kind of hypnotic trance."

As a composer, Wieniawski combined the technical advances of Paganini with Romantic imagination and Slavonic colouring. Many of his works are, next to Paganini's Caprices, the most musical and demanding study works for the violin.

His solo works, including Opus 15, were shaped for his own needs. He used them to display his formidable talent, by no means confined to a brilliant technique but rather fusing virtuosity, musicality, and imagination. In Opus 15, for instance, the cascades of double-stops are dauntingly difficult and spectacularly impressive, but always serve a musical purpose.

Notes by Deanna Davis

Jacques Després

Acclaimed by the press for his performances and recordings, pianist Jacques Després has appeared as soloist with many symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield. He also shared the stage in gala concerts with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Després tours have included numerous recitals broadcast on CBC radio. Després was recipient of the Frank Kopp Memorial Prize at the University of Maryland International Piano Competition, the First Prize at the Montreal Symphony Orchestra Competition; and the 'Prix d'Europe' awarded by the Musical Academy of Quebec. He also received grants from the Juilliard School, the Quebec Ministries of Education and Cultural Affairs, and the Canada Council for the Arts.

Dr Després was Artistic Director of the 'Summer Serenades' at the Staller Center of the New York State University at Stony Brook, where he also completed a doctorate in performance. He holds a Masters degree from the Juilliard School of Music, an Artist Diploma from Indiana University, and a Premier Prix de Piano from the Conservatoire de Québec. He studied with György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Jacques Després' numerous recordings are available on the Eroica, VDE/Gallo, Naxos, and Arktos labels.

Jacques Després is Associate Professor of Piano at the University of Alberta.

Guillaume Tardif

Violinist Guillaume Tardif continues to command enthusiastic responses from audiences across Canada and abroad. In addition to an extensive history of chamber music and recital performances that include collaborations with leading artists such as Malcolm Bilson, George Crumb, Bobby McFerrin, Michel Lethiec, and many others, Guillaume Tardif has appeared as guest soloist with orchestras in Canada, United States, Hungary and Peru.

Among the youngest recipients of the Doctor of Musical Arts Degree from the Eastman School of Music (Rochester, NY), where he studied with Oleh Krysa and Ilya Kaler, Guillaume Tardif also earned a First Prize in Violin from the Conservatoire de Musique du Québec, as a student of Jean Angers, and national distinctions at the Canadian Music Competition. To further his studies, Guillaume Tardif was granted scholarships by The Messinger Foundation, The Eastman Foundation, and le Fonds d'aide à la Recherche du Canada.

Guillaume Tardif has recently composed solo violin arrangements, such as the variations 'La Commedia dell'Arte', 'Il Trillo del Diavolo', and cadenzas to concertos by Mozart and Paganini. A CD release, 'Virtuoso Encores', was also recently published under the Dell'Arco label.

Guillaume Tardif is Assistant Professor of violin and chamber music at the University of Alberta.

Upcoming Events

March
22 Monday, 8:00 pm
Master of Music Recital
Junelle Rayne, saxophone
Program will include works by Glazounov, Blank, Swerts, Dahl, and Bariller
Free admission

23 Tuesday, 8:00 pm
University of Alberta
Indian Music Ensemble
Wasantic Paranjape, Director
and **University of Alberta**
West African Music Ensemble
Robert Kpogo, Director
Program will include Classical Music of India and Traditional Music of the Ewe People of Ghana and Togo

24 Wednesday, 8:00 pm
World Music Concert
Gypsy Music with Edmonton's **Le Fuzz**
For more information, please call the Centre for Ethnomusicology at 492-8211

27 Saturday, 7:00 pm
University of Alberta
Symphonic Wind Ensemble
with **Northern Alberta Honor Band**
William H Street, Director
Free admission

28 Saturday, 2:00 pm
Master of Music Lecture Recital
Shelagh Scott, piano
The Golden Thread and the Silver String: The Influence of Folk Music in the Songs and Piano Music of the Anglo-Irish Composer, Ernest John Moeran
Studio 27
Free admission

28 Sunday, 8:00 pm
University Symphony Orchestra
with **University of Alberta**
Madrigal Singers
and **University of Alberta**
Concert Choir
Tanya Prochazka, Conductor
featuring
Johannes Brahms *Schicksalslied*, Op 54 for choir and orchestra (1868)
Ludwig van Beethoven *Piano Concerto No 4 in G Major,* Op 58 (1808)
Soloist **Bianca Baciu**
Edward Elgar *Enigma Variations*, Op 36 (1898)
Anton Bruckner *Psalm 150* (1892)
Winspear Centre for Music
Admission: $10/student/senior, $15/adult
For ticket information, please contact the Winspear Centre at 428-1414

29 Monday, 12:00 pm
Noon Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta
Free admission

29 Monday, 8:00 pm
New Music Series
Visiting Artists
QUASAR Electrochocs
New works for saxophones and live electronics

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).